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## NATIONAL ACADEMY EXHIBITION.

BY THEODORE C. GRANNIS.

The fourth winter exhibition of the National Academy of Design was auspiciously inaugurated by a private view and reception on the evening of Monday, Nov. 21. The collection of paintings, although not as large as that which comprised the last spring exhibition, is large and comprehensive, embracing in it many fine pictures, examples from European studios, which have never before been exhibited in this country, besides a fair representation from the easels of our own artists.

On the evening of the reception the galleries, council chamber, library, and parlors of the Academy, were brilliantly lighted and the dense throng of invited guests, in addition to the paintings and other rare objects of art collected and displayed for their entertainment, were regaled with selections of music from the operas, performed by a band, and the perfume of rare flowers and plants which decorated the corridor, lent their charm to the pleasures of the evening. The winter exhibitions of the National Academy of Design, unlike those of the spring season, are changeable, and paintings exhibited in previous collections are eligible, and original pictures may be added to the exhibition at any time, or withdrawn on reasonable notice.

During the evening the members of the council, consisting of Henry Peters Gray, President; J. Q. A. Ward, Vice President; T. Addison Richards, Corresponding Secretary; C. P. Cranch, Recording Secretary; E. D. E. Greene, Treasurer; and Academicians Guy Wm. Hart, Shattuck, Brevoort, La Varge and S. R. Gifford, acted as a committee of reception, and to their efforts the success of the entertainment was mainly due.

Among the artists present were Wm. Hart, J. G. Brown, E. Wood Perry, Griswold, Parton, Charles C. Wyler, Carter, Whitbread, Gifford, Smillie, William H. Miller, Henry Kittell, Geo. H. Hall, Augero, L. Kensett, Baker, Lumley, De Haas, Pratt, Coleman, Fairman, Ogilvie, Burling, Wilmarth, Wood, Wills, Tait, Wyant, Bricher, Robbins, Satterlee, Le Clear, David Johnson, Hays, Thompson, Bispham, Howland, and others.

Probably no exhibition at the Academy, of a recent date, has contained so many large and impressive paintings as this. Among the works of grand size are William Hart's "Last Gleam," a picture of sterling merit which was first exhibited in Chicago; "The Emerald Pool," a characteristic work by Albert Bierstadt; a broadly treated landscape by Troyon; a colossal canvas, illustrating "Wild Horses," by Regnault; "Francis I. receiving the announcement of the death of his son," by May; "The Landing of Cortez," a grandly composed and animated figure subject by Sans; "The Landing of the Pilgrims," a composition superb in drawing and color, by the late Baron Wappers; and a strong winter landscape and one of the best works by the late Academician, Louis R. Mignot.

Of the other contributions Kruseman Van Elten sends a finely painted landscape illustrating the pastoral character of the scenery of the Connecticut river valley; S. J. Guy a "Yoke of Oxen," painted with wonderful care; and Henry Peters Gray, his fine work, "Cleopatra dissolving the Pearl." The figure of the Oriental Queen is drawn standing, draped in the picturesque costume of the east; in her left hand she holds a golden chalice, and in her right hand, poised upon her taper fingers, she holds the pearl which she is about to offer up in the drama there enacted. The figure is gracefully drawn and exquisitely painted. Henry A. Loop contributed a charming Italian scene with the figure of a girl watering a vase of flowers; George H. Hall, a reminiscence of his residence in Spain, illustrated by the figure of a beautiful "Spanish girl and fruit." Samuel Colman a view of "Mineral Springs, on a migrant trail, Colorado;" Victor Neuhig a carefully studied Indian legend entitled "Gertrude of Wyoming;" and T. Addison Richards, a picturesque view of a "Swiss Lake."

J. B. Bristol was represented by an "Evening on the River," quiet in color, and charmingly suggestive of the twilight hour; A. F. Tait, by "Dogs and Game;" John J. Hammer, by a strong landscape, picturing a twilight effect; George H. Smillie, by a pastoral view

in the "Valley of the Boquet, Adirondacks;" A. C. Howland by a landscape view in the "Upper Valley of the Connecticut;" Jules Breton, by "A Grain Field," with several figures of children; and George Inness, by a characteristic landscape.

Of the other works the veteran painter Durand contributed one of his best works, though not a recent picture, entitled "A sultry summer day;" E. Wood Perry a figure subject exemplifying "The Lost Arts;" E. D. Nelson a "Wood Interior;" Wyant a "Mountain Lake;" F. Martinez the figure of a woman emblematic of the season of ripened grains and fruits, "Autumn;" and Winslow Homer a "Haying Field," with mowers at work.

There was also in the collection a fine portrait of William H. Seward by the late E. Leutze, painted in 1861; and other portraits by Gray, Zagrani, Baker, Story, Page, Le Clear, and Huntington; landscapes by Miller, James M. Hart, David Johnson, Kensett, Ogilvie, Sonntag, Shattuck, Brevoort, Parker, and Williamson; and pen and ink drawings by Mrs. Eliza Greatwex, illustrating views of the old buildings in Nurnberg, Germany; and numerous water-color and architectural drawings of varied interest.

The exhibition committee under whose direction the pictures were hung consists of Academicians, E. Wood Perry, Thomas Le Clear and C. C. Griswold.

The exhibition will be largely reinforced early in January, when the works of the members of the Society of Painters in water colors are to be added to the collection.

## WINTER EXHIBITION, OPERA HOUSE ART GALLERY.

## SEMI-ANNUAL RECEPTION.

BY PEREGRINE PICKLE.

THE Exhibition at the Opera House Art Gallery, on Thursday evening, December 1, was an entire success. The attendance was very large, and if the matter of dress was not quite so loud and pronounced as at some similar gatherings, the atmosphere of Art made compensation. There were more of the art-connoisseurs present, and more solid criticisms of art than have ever been known here before upon an occasion of this kind. It was a very happy result of this gathering that it afforded the male and female members of the Jenkins family engaged upon some of the morning journals very limited opportunities for the airing of toilettes. Indeed, although there were some living works of art present, they occasioned much less comment than the works upon the walls. All this is encouraging, and looks like progress towards the legitimate. This matter of fashion and dress, in connection with art occasions, cannot be too often deprecated, for art cannot flourish in such an atmosphere. No progress can be made under its pernicious influence.

The collection of pictures was worthy of the occasion and offered inviting fields for examination and study. It was not so numerous as that at the Academy Exhibition, because the capabilities of the Gallery are more limited, but it was equally choice in general, and in some particulars superior. It was a proof that the old gallery, which first gave a solid impulse to art in this community and placed it upon a basis which commanded recognition abroad, is still exerting a powerful influence, and that its managers still retain their old enterprise, good taste and industry, which, under the spur of competition, have been employed with even happier result than usual.

The limits of our space do not allow us to present a complete list of the works on exhibition. The connoisseur will find it, however, in the neat Gallery Catalogue. We can, therefore, call attention only to the prominent pictures. The best figure pieces (and they are the best ever exhibited before in Chicago) are "Street Scene in Paris," by Brun, an artist little known here; the exquisite Meyer Von Bremen genre, "The Toilet," owned by Albert Crosby, Esq.; the "Glass of Lemonade," by Emil Beranger; and "Dancing 'Round Grandpa," by Heck, of Berlin. The pictures represent four distinct schools of painting. The first is a pure study of character and sentiment, and has been painted with such consummate skill and harmony, both in conception and execution, that it tells its story, almost at the first glance, to the dullest spectator. The second is a wonderful instance of color and smooth finish, almost

matching the best work on ivory. The third is one of those graceful studies in draperies and accessories for which the French figure-painters are always famous; and the fourth is essentially German in treatment and very much in the style of Dieffenbach. In landscapes the collection is very rich. Coleman sends his two master pieces—"The Alhambra," which is a worthy companion-piece to Irving's prose, and "The Foray," a stirring Moorish scene. Wyant sends four exquisite landscapes, small in size, and composed mainly of scenes around Killarney, which show great improvement over the works he used to send here five or six years ago. He is making rapid strides towards a leading position among American landscape painters. "The Bavarian Alps," by Carl Milner, of Munich, is a noble, dignified work full of truth and sound finish, and one of the best landscapes ever exhibited here. R. Swayne Gifford sends two of his very bold and strong landscapes, being views in Utah and Oregon. Shattuck has but one picture on exhibition, but it is one of his best. William Hart is represented by his "Apple Blossoms," a very vernal and breezy picture, admirable in light but very defective in the main idea of the picture. The trees are any trees but apple trees. This part of the picture is simply sensational, and unworthy of his great reputation. A new artist, Bunner, of New York, who may possibly locate here, contributes five or six very pleasant pictures, which are peculiarly marked by their truth to nature. There are also on the walls small works by Wills, Waters, George Smillie, J. D. Smillie, A. Cary Smith, Casilear, Charles Sommer, (brother of Otto Sommer, who used to have a studio here) and Bricher; a nice fruit piece by Wills, and two game pieces by Tait, one of which, a small deer picture, is in his best style.

Among our home artists, Gollman exhibits a three-quarter length of H. R. Pierson, Esq., and a bust portrait of a child, which are among the very best portraits ever painted in Chicago, even remembering Healy when he got into the rare mood of painting truthfully; Phillips, three portraits, one of a group, which are very excellent in likeness and strong in individuality; Holst, an admirable marine, painted upon a commission from David A. Gage, Esq.; Bigelow, a very tender and pleasing Wisconsin landscape, full of sentiment; Beecher, a quaint and highly colored head of an old man reading; Miss Penniman, a good copy of Ary Scheffer's "Dante and Beatrice"; Earle, a very graphic game piece; Schwerdt, two portraits; Pine, a portrait of a child; and Elkins, two small landscapes, which are very neat. Conkey, the sculptor, who has recently taken a studio in the Opera House, contributes a plaster study of Marguerite, the Gretchen of "Faust," which is excellent in sentiment and composition, and promises to be an exquisite work in the marble.

## PHILADELPHIA ACADEMY—NO EXHIBITION.

SINCE the tearing down of the old Academy of the Fine Arts, after it had been sold to Mr. Fox, of the American Theatre, art has been laboring under difficulties in Philadelphia. The artists have no hall where they can exhibit their pictures. The Artist Fund Galleries have been closed for some time, and there is no other place to use. Mr. James L. Claghorn, Mr. James Harrison, and several other gentlemen, have proposed to loan the rooms of the Union League to the artists for a night, when a sort of exhibition might take place; but such an arrangement would hardly be better than nothing, for the League rooms are not suited for anything of the kind, the light would be poor, and the whole thing would be productive of more dissatisfaction than anything else. Some weeks since the artists had a meeting at Mr. Claghorn's house, where it was intended to talk the subject over; but no conclusion could be reached. This is very unfortunate, and it is somewhat surprising that the directors of the late Academy of the Fine Arts do not make some effort to do something in the matter. For years Philadelphia had its regular Academy exhibition, and notwithstanding the differences between the directors and the artists, the Academy did a great deal of good. How much good it did is at present more nearly appreciated now that it is no longer in active operation. And what adds to the unpleasantness of the situation is the fact that the directors are as silent as grave-stones on the subject of the new Academy. The last item made public concerning it was that it was to be built on Bond street, above Chesnut; then there was difficulty in buying the ground; since when a veil of mystery has hung over the affair which, we fear from present indications, will not be soon lifted. Great bodies move slowly, all are well aware, but sometimes they don't move at all.